

CENTRE FOR CREATIVE PRACTICES PRESENTS

# NEW VOICES OF IRELAND SERIES

CULTURAL MEMORY - TRANSITION, TEMPORALITY, TRANSCULTURES  
NEW VOICES OF IRELAND SERIES 7

INSTALLATIONS | LITERATURE | SCULPTURE | PERFORMANCES | PHOTOGRAPHY  
VIDEO | PRINTS | PARTICIPATORY WORKSHOPS | ARTISTS' TALKS

13 SEPTEMBER, 6 PM – 9 PM, OPENING NIGHT  
16 – 18 SEPTEMBER – 10 AM - 5 PM  
20 SEPTEMBER, 6 PM – 10 PM, CULTURE NIGHT  
13 SEPTEMBER 2019, 6 PM – 9 PM

D-LIGHT STUDIOS, 46 NORTH GREAT CLARENCE ST, D1  
[HTTPS://CFCP.IE/NV017/](https://cfcp.ie/nv017/)

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# New Voices of Ireland Series 7

**“We all long to belong. In a world that is rapidly changing, a sense of belonging to communities, cultures, territories offers a much-needed anchor and allows us to remain active players in our environments.” -Culture Action Europe, Beyond the Obvious, 2017**



Welcome to the New Voices of Ireland Series 2019! This year's programme is entitled CULTURAL MEMORY - TRANSITION, TEMPORALITY, TRANSCULTURES. It encompasses an exciting mix of various art forms including installations, literature, sculpture, performances, photography, video, prints, and participatory workshops. The Series seeks to explore how the cultural memories of the newcomers to Irish cities are transformed, combining pre-existing with the current elements and forming something new.

Presenting nine artists selected from over 40 who submitted their proposals for this year's show, we are delighted to showcase very strong migrant voices in their most creative and engaging form.

New Voices of Ireland Series is the flagship intercultural and participatory event in Ireland happening every year. Everybody involved in the New Voices of Ireland Series comes from a different part of the world. Neither the skin colour nor the country of origin determine who takes part in the programme but the quality of submitted ideas, professionalism of created work and the willingness to actively participate in the collaborative process.

This year's artists come from Argentina, Croatia, Germany, Hungary, Iran, Romania, and the UK. As usual, the cohort includes one artist from Ireland who has also experienced life as a migrant. Over the last three months, artists and facilitators from CFCP have worked together, introducing, discussing, and negotiating their ideas and finally installing their work for this group show.

The collaborative format of the New Voices of Ireland Series provides a platform, both physical and conceptual, for creating exchange and communication between artists, artworks, and audiences. It aims to broaden the context for artistic production in modern Ireland, making it truly diverse and representative of its changing demographics.

What struck us this year more than ever before is the fact that all the participating artists referred to one specific experience. They, like us, seem to share - the experience of Otherness and Transculturality. All the participating artists, like ourselves, made Ireland their new home ten or more years ago. We are all living and working here, loving it, paying taxes, buying or renting long-term homes and still feeling barriers in the process of being visible, valued and integrated as artists, cultural operators and citizens.

Landscapes of this Otherness are nuanced and manifest themselves in many different ways and at many different levels. Otherness can be valued and embraced as an enriching quality. At the same time, and unfortunately this is the common experience, it can be a burden rooted in the simple fact of different look, accent, or personal preferences leading various gatekeepers to block the rite of passage and true inclusion.

That's why we very much welcome the brave and necessary step made by the Arts Council of Ireland in launching its overdue Equality, Human Rights & Diversity Policy & Strategy (EHRD) in March 2019. The launch followed a long process of self-reflection and concluded that this main governmental agency for the Arts in Ireland does not represent the diversity of the country in its staff and Board structures as well as in the funding allocated to diverse practitioners and organisations. What a brave thing to say and to address!

We are encouraged and hopeful in seeing this new EHRD being adopted, one that we were advocating for and leading on our limited scale for over a decade.

We hope that with the Arts Council taking this positive step, we will be able to leverage the cohesive force of arts and culture and create an understanding of belonging based on diversity and inclusion.

There is a dangerous resurgence of the right and fascist in today's world and Europe. Thus, it is critical to create new narratives and imagery that connect migration with cultural enrichment, greater creativity, new perspectives and collaboration rather than problems, demands and fear.

We hope that after ten years of our dedication and hard work at grass-roots level, the Arts Council will further support and facilitate the need to carry out our work on a full-time bases nationwide, connecting artists from diverse and underrepresented communities, and supporting development of the new, inclusive and intercultural art practices in Ireland.

Thank you for joining us tonight! Thank you for your support over the last ten years!

Thank you to all the artists who submitted their ideas and proposals for the new Voices of Ireland over the years! Thank you to all the artists who took part in the Series for their creativity, courage, open mind, collaborative and supportive attitude and above all their high-quality work and professionalism which they delivered despite our very limited resources.

Thank you to the Arts Council of Ireland for allowing us to make this work happen! We look forward to deepening our relationship, and your continued support and guidance.

Enjoy the New Voices of Ireland 2019!

Wishing all of us many happy returns in the tenth year of operations of our Centre for Creative Practices.

Monika Sapielak  
Director  
Centre for Creative Practices





## CENTRE FOR CREATIVE PRACTICES

Founded in 2009, Centre for Creative Practices (CFCP) is a not-for-profit, national development organisation for migrant & culturally diverse artists in Ireland. CFCP is widely acknowledged as a pioneer and catalyst for promoting cultural diversity, intercultural collaboration and exchange, and for helping migrant & culturally diverse artists to access the local arts scene and resources to showcase their talent & build sustainable careers for their own and societal benefit. We offer a nationally significant advisory & support service, widely-respected capacity building and mentoring as well as complimentary, intercultural, multidisciplinary & participatory artistic programmes. CFCP is also a pro-active innovator and provider of creative entrepreneurship training that provides artists in Ireland with the business and soft-skills necessary to build sustainable careers. We support artists in the Republic of Ireland and Northern Ireland.

CFCP's work is delivered through **PROGRAMMES & RESOURCES**.

**PROGRAMMES** include NEW VOICES OF IRELAND (NVOI) – collaborative, participatory events & workshops series which helps participating artists to create & professionally present works of the highest artistic quality as well as to benefit from professional development opportunities.

**RESOURCES** include Capacity Building Programme, Mentoring, Networking, Online Resources & Migrant Artists & Arts Sector Directory.

CFCP is fully committed to the values of DIVERSITY, TOLERANCE, INCLUSIVITY, RESPECT AND SUSTAINABILITY.

Our Programmes and Resources helped migrant and culturally diverse artists to grow their creative practice, immerse themselves in the Irish artistic landscape and make connections that otherwise might have been impossible.

2.5K+ MIGRANT & CULTURALLY DIVERSE ARTISTS have been integrated, presented, promoted, mentored and connected with other creatives through CFCP's programmes and events.

2K+ HOURS of mentoring and professional development training were delivered to individual artists and organisations in Ireland and Europe.

20K+ AUDIENCES were welcome at concerts, performances, exhibitions, happenings, workshops, readings, screenings and debates.

Annual NEW VOICES OF IRELAND SERIES (NVOI) is CFCP's flagship project of integrative arts practice. The NVOI connects creative talent from communities and social groups from all over Ireland, enabling them to come together as a creative, active voice in the pressing social debates. Organised between May and September each year, it is a series of multidisciplinary, intercultural and participatory events and workshops aimed at facilitating meaningful collaborations between migrant and local artists in Ireland. The NVOI encompasses artistic programmes ranging from

happenings, interactive exhibitions, participatory performances, artists talks, workshops, readings, concerts. Each year NVOI has an original, carefully selected theme inspiring creative thinking & promoting social engagement.

2019 – URBAN MEMORY - TRANSITION, TEMPORALITY, TRANSCULTURES

2018 – New Voices of Ireland, Annual Meeting Point for Migrant and Culturally Diverse Artists

2017 – Migration - from Burdens to Opportunities

2016 – Divisions in our Cities - how can culture help to overcome these divisions

2015 – From producing things to nurturing the social capital

2014 – Hybridisation of Social Identities & New Blends

2013 – Migrant artists on Ireland

### ANNUAL MEETING POINT – A GET TOGETHER EVENT FOR MIGRANT AND CULTURALLY DIVERSE ARTISTS

CFCP's annual MEETING POINT brings together the growing community of migrant and culturally diverse artists in Ireland. This two day-long event is a mix of practical, short presentations and talks by representatives of the local Arts Sector. These talks help to enhance creative careers by migrant artists, inform about available opportunities and encourage access and participation.

Participating artists also get a valuable opportunity to receive feedback on their creative ideas and to pitch their projects to peers and industry experts.

The purpose of this day is to establish a vibrant network between migrant, culturally diverse and local artistic communities allowing for new collaborations and cross-pollination.

Each Meeting Point concludes with a discussion about the ongoing challenges faced by the migrant and culturally diverse artistic community which is part of CFCP's ongoing Needs Assessment process for this community.

On the second day a full-day training opportunity is provided to the participating artists.

### CAPACITY BUILDING TRAINING PROGRAMMES

CFCP offers regular capacity building clinics in various parts of the country

Exemplary topics:

- Grant writing training programme
- How to start and grow a sustainable creatives business
- Comprehensive Leadership Training for cultural leaders and social activists
- Project Management
- Communication
- Introduction to Mentoring

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D-Light Studios is a unique, multi-function warehouse space that houses large studio spaces, work spaces, artist residencies, a dance studio, a music recording studio, a sustainable events company, set-builders, a creative agency, yoga classes and more!

The studios are primarily used as a film and photography location, with the space's open plan layout, high ceilings and versatility making it the ideal setting that can be manipulated in any way, shape or form to give you the perfect backdrop for any shoot or creative project. We've hosted a variety of workshops, talks, exhibitions and music events as well as community and holistic activities. Event proposals are welcomed and we encourage creative uses of this beautiful blank canvas.

Our mission is to build an economically resilient, environmentally friendly and sustainable space that supports artists, creative professionals and the local community. We aim to empower creativity in everyone through social business innovation, collaboration and education and to inspire positive change to work towards the regeneration of Dublin's North inner city.

If you would like to hire D-Light Studios for your next creative project, get it touch!

Contact us on [info@d-lightstudios.com](mailto:info@d-lightstudios.com) or (01) 430 4905

Make sure to follow us on social media for some behind the scenes action and studio updates.

Instagram: [@d\\_light\\_studios](https://www.instagram.com/d_light_studios)

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To be the first to find out about upcoming classes, events and opportunities visit our website and Subscribe to our mailing list.

[www.d-lightstudios.com](http://www.d-lightstudios.com)

# New Voices of Ireland Series 7 CULTURAL MEMORY - TRANSITION, TEMPORALITY, TRANSCULTURES

## NEW VOICES OF IRELAND 2019 PROGRAMME

13 September | 6pm – 9pm | Opening Night

16–18 September | 10 am - 5 pm

20 September | 6pm – 10 pm | Culture Night

### PARTICIPATING ARTISTS

**Nicola Anthony** – AN ANTHOLOGY OF DISPLACEMENT, kinetic sculpture, sound art and text sculpture telling the stories of people who live life on the border - be that the edge of geography, an identity, or even time.

**Romi Cruanas** – COMMUTERS - MIND THE GAP, an intercultural performance inspired by real life tragicomedy events lived on public transport in Dublin

**Nasrin Golden** – REPLICATION, photography - images from the past and the longed-for shaped by the experience of cultivating a new identity in the here and now.

**Csilla Toldy** – BELFAST EXPOSED, literature, film - two film poems exploring the intercultural layers of a city

**Leia Mocan** – PLASTIC PILLAR and other works, zero-waste recycling art, audio/video and sculptural installation, photography and sculptural paintings inviting the viewer to reflect on a different perspective of the future of humanity

**Mirjana Rendulic** – WHO AM I, Live Art performance - an exploration of being created by spectators and given an idea who I am by society. LOVE FROM FAR AWAY- a short monologue revealing a story of Kata, a new immigrant in Dublin.

**Joe Ryan** – LOCATIONS OF REGENERATION, video installation and etchings, capturing a transient phase of both the old buildings and new buildings as well as the destructive forces of regeneration and its effects on local communities

### INTERNATIONAL GUEST ARTISTS:

**Barbara Lubich** and **Michael Sommermeyer**, Dresden, Germany – film “Wann wird es endlich wieder Sommer?” (Waiting For The Summer's Return) – a documentary about the involvement of migrant artists and migrant-led initiatives in combating the rise of the right-wing movement in Saxony. Screening in German with English subtitles.

### LIVE EVENTS

**OPENING NIGHT** – 13 September 6 pm – 9 pm

Opening Address by our guest of honour – Ailbhe Smyth, a leading activist and scholar – 7 pm

Romi Cruanas – COMMUTERS - MIND THE GAP, performance – from 6.30 pm till 7.00 pm; from 8.00 pm till 8.30 pm

Mirjana Rendulic - WHO I AM Live Art performance from 6 pm till 6.30 pm and from 8.30 pm till 9 pm

Mirjana Rendulic - LOVE FROM FAR AWAY, a short monologue – from 7.30 pm till 8.00 pm

Csilla Toldy – BELFAST EXPOSED, film poems – screened on a loop and POETRY KARAOKE – ongoing on the night

Barbara Lubich and Michael Sommermeyer -- “WANN WIRD ES ENDLICH WIEDER SOMMER?” (WAITING FOR THE SUMMER'S RETURN). Film Screening for individual viewers, 96 min, English subtitles, - 6.15pm

**CULTURE NIGHT** – 20 September 6 pm – 10 pm

Romi Cruanas – COMMUTERS - MIND THE GAP, performance – from 7.00 pm till 7.30 pm and from 8.30 pm till 9.00 pm

Mirjana Rendulic –WHO AM Live Art performance I – from 6.30 pm till 7.00 and from 9.00 till 9.30 pm

Mirjana Rendulic- LOVE FROM FAR AWAY, a short monologue – from 8.00 pm till 8.30 pm

Csilla Toldy – BELFAST EXPOSED, film poems – screened on a loop and POETRY KARAOKE – ongoing on the night

Barbara Lubich and Michael Sommermeyer -- “WANN WIRD ES ENDLICH WIEDER SOMMER?” (WAITING FOR THE SUMMER'S RETURN). Film Screening for individual viewers, 96 min, English subtitles, - 6.15pm





## Cultural diversity in the arts, crossing borders within and without the island

The UNESCO Universal Declaration on Cultural Diversity proclaims that the roots of “cultural diversity” have to be planted in each individual, while they acknowledge the otherness as well as the plurality of their own identity. Diverse cultures co-exist in modern western societies, and they do this, by and large, harmoniously. Apart from politics, policies and policing, every sensible government should recognise that the arts are the most effective means to create this peaceful co-existence. If ethnic minorities can express their uniqueness in dynamic and artistic ways this can bring about intercultural dialogue, enhancing understanding and providing a basis for the well-being of society. Art, as created by the artist gains its meaning in the eye of the spectator. So, art is “participatory” by its nature, and the viewer is always a co-creator.

While Ireland has a long history of emigration, immigration has become just as relevant as a social issue since the Millennium. In times of globalism, when a unified face of humans is being promoted: white, English speaking, classless and educated - ‘cultural diversity’ within a society is the counterbalance; something like an endangered species that needs to be protected and cherished. While culture just as the economy are being globalised, there is more and more focus on the local, the self-sufficient and the sustainable, the need for the unique voice, the different forms of expression.

When the local and the global conflict, art can often provide the necessary dialogue within society. The Belonging Project funded by the Art’s Council of Northern Ireland and Belfast City Centre and professional photographer Laurence Gibson combined audiovisual portrayals of migrants exhibited in public places with discussion workshops, while Northern Ireland was “the race-hate capital of Europe” (The Irish Times 27/6/2006).

In the Republic, as opposed to the UK, the policy of multiculturalism is not understood as segregated ethnic minorities celebrating their own culture, but rather, an intercultural dialogue that has many layers and nuances showing new ways towards creating community and a resilient society in all. This might originate in the self-awareness of Ireland’s “otherness”; the need to save and cultivate the endangered national language.

While the Irish language is still a contentious issue in Northern Ireland, Art’s Council NI together with the Irish Writer’s Centre have been running the XBorders Projects in which they brought together emerging writers from both the Republic and Northern Ireland to explore and write about borders. Many of the selected writers were immigrants like myself. Three series took place XBorders 2017, Accord 2018, and Transition 2019, during which the writers were exposed to ideas by art critics, artists and scientists in seminars in Derry, Dublin, and Belfast, open to the public. They were inspired to write about borders in fiction, poetry or non-fiction. The programme ran for three years, culminating in a publication of The Corridor, a new magazine, edited by the German-born writer Marcel Krueger and his wife the curator Anne Magner, living in Dundalk. The idea of responding to history and political decisions made by governments as well as exploring the metaphorical concept of borders and boundaries was another example of art as a “witness” of moves in society.

As society evolves, the meaning of “Irishness” is changing as well. Multiple national identities are often observed in second-generation immigrants, just as well in people living in Northern Ireland. The Irish constitution acknowledges them as Irish, hence the flood of Irish passport applications since the threat of Brexit. The Good Friday Agreement, signed by both the Republic and the UK state that people living in the North can identify as British, Irish or both. Am I Irish after having lived here for twenty-two years? What makes one Irish? When will a newcomer become Irish?

Assimilation is not prioritised as a policy goal in the Irish context, yet the first question a migrant hears when talking to locals is: “Where are you from?” “What brought you here?” It can take some twenty years to get over this initial question, and this is all because of a foreign accent, but only if there are no other distinguishing marks on the person, such as different skin colour. Imagine the situation if you are black, but born and brought up in Ireland. You do not have an accent, but you will be asked the same question over and over again, nevertheless. Race hate is on the rise in the Republic, too. (The Irish Times 11/10/2018) No wonder that so many of the participating artists in the New Voices Ireland Series 7 are concerned with identity.

Art is a witness and often a barometer for the underground, seismic or glossed over changes of society. “From modernism’s idea of a universal language that unites all, to contemporary global art’s giving voice to under-represented communities, art has always strived to unite.” (Dimova, Gillen) The study of the Bertelsmann Stiftung, where this quote originates, states that contemporary art = global art. In this sense, all that you can see in this exhibition is not just unique for having its roots in a faraway place unlike Dublin, but also a component of local cultural identity. The human desire to establish communities without borders is prevalent in all. Art always springs from this conflict: striving to be unique and original in expression, while providing a unifying experience.

The award-winning Centre for Creative Practices, founded by Monika Sapielak and Ian Oliver took on the supporting role of migrant artists in Ireland, seeking to ensure that their contributions are recognised and welcomed within Irish arts, history, and culture. Over the years, hundreds of emerging artists have been supported in expressing their uniqueness and were encouraged to be able to see art as their business. The New Voices of Ireland series is in its seventh year now, for which we can only be grateful.

**Csilla Toldy is a writer and lecturer of creative writing based in Rostrevor, Co. Down.**

Sources:

Globalization and Cultural Identity – The Perspective of Contemporary Art Dessislava Dimova | Eckhart J. Gillen Berthelsman Stiftung  
Cultural Diversity and the Arts - Dr. Daniel Jewesbury, Jagtar Singh (Change institute) and Sarah Tuck (Create)  
Northern Ireland Council for Racial Equality





## NICOLA ANTHONY AN ANTHOLOGY OF DISPLACEMENT KINETIC SCULPTURE

Nicola Anthony (b.1984) is an international artist based in Dublin, and an elected member of the Royal Society of Sculptors. In recent years she has completed three artist residencies, had a solo show at Singapore Art Museum, exhibited in the Kuala Lumpur Biennale, and installed permanent public sculptures in Singapore, Aspen and Los Angeles. She has been practicing for fifteen years and created exhibitions and commissions for art institutions and cultural foundations in Ireland, Singapore, Hong Kong, Myanmar, USA, UK, Indonesia, Thailand and Malaysia. She studied at Loughborough University in the UK and Central Saint Martins, University of the Arts London. Her artistic practice transforms human stories, oral history and collective memory into contemporary art, with a thematic focus on voices which are forgotten, unheard, or omitted. Her artwork takes the form of multilayered text sculptures, burned ink drawings, sound recordings and sound collage. Nicola's latest museum solo exhibition, Human Archive Project, was commissioned by Singapore Art Museum. In 2018 she was invited by Steven Spielberg's USC Shoah Foundation to create a permanent sculpture in their public entrance telling the stories of Holocaust survivors and their journeys to safety.

Nicola Anthony:

My work tells the stories of people who live life on the border - be that the edge of a geography, an identity, or even time. For this series I invited personal stories from migrants and newcomers who have crossed physical and mental borders. Each text sculpture tells the story of an individual who feels they live life in between two places. Some have moved by choice and economic migration, and some have been forced to move due to war or other circumstances outside of their control. Although there is a big difference between these two types of migration, both can give insight into the intangible, unspoken forces of home, borders, place, duality and otherness. In particular it was important to find out the human side of their story - in contrast to impersonal reports about migration.

My research platform [www.humanarchiveproject.com](http://www.humanarchiveproject.com) is a portal for the public to anonymously submit their stories. I also interviewed individuals, and took part in meetings of asylum seekers. (Some who are living in the controversial Irish Direct Provision scheme, and others who have now naturalised and integrated into society.) Many refugees expressed a sense of imprisonment when their rights were lost in their home countries, and in many cases more so since arriving in Ireland.

In the past, emigration was perceived as inevitable for many generations of Irish, and between 1841 and 1925 4.7 million Irish emigrants went to the USA. *We are all connected*, 2019, brings together multiple stories to form links between diverse individuals who may not realise how much they have in common. I wanted to join two groups of people - those of various ethnicities who were displaced earlier in their lives or are second generation migrants to Ireland, with those ethnically Irish participants who migrated and settled around the world. They tell their stories or their ancestors stories of migration. Here these two groups express similar themes in terms of marginalisation, displacement, longing, loss of culture, loss of language, and a sense of camaraderie within new communities of 'others'.

Time, memory and borders were strong themes in many of the testimonies I collected, so I suspended the words upon ticking clock mechanisms. Within the glass vessel artworks called *An anthology of Displacement*, 2019, each tries to synchronise with its neighbour, but is forever separated by the invisible glass border. The vessels I use were inspired by the alchemistic and olfactory world of Arabic perfumes, called minyak attar (or essential oil in Malay language), which are used in the Hajj pilgrimage to Mecca - another kind of migration. Migrants may describe their transitions as a pilgrimage away from misfortune and towards hope.

The sound artwork you can hear on the black 1950s telephone is composed of testimonies gathered during my research. In contrast, the sculpted stories are not always fully readable due to the twists and complexities (much like the stories of every human being). If you look closely enough, you may find your own story in the artworks too.





## ROMI CRUANAS COMMUTERS - MIND THE GAP PERFORMANCE

Romi is a Theatre Director, Drama Facilitator, Playwright and Performer based in Dublin. Her main areas of interest are multicultural and intersectional feminist art. She lived in Italy where she trained with the Proteo Company and Radio Ok Musik. In Ireland, she furthered her training in Theatre Performance in Marino College and obtained a Bachelors of Arts in Drama and Theatre Studies from Trinity College Dublin. She directed Forum Theatre performances for Action Aid as part of Safe Cities for Women and in the International as part of Play Time. She participated to Biodrama workshops with international director Vivi Tellas and Clowning and Physical Theatre workshops in Buenos Aires and Spain as well as in Dublin. She has experience in Playwriting and choreographing multicultural physical Theatre Plays as Roxane selected for the Five Lamps Arts festival 2019 and Behind Eyes, part of the Debut Festival' 17 in the Samuel Beckett Theatre. She has devised theatre with adults, young adults and children in Dublin and Nansana (Uganda). She also directed shows as part of Scene and Heard Festival, Provoke Festival and Galway Theatre Festival and in The Out House, Teachers Club and Doyles. Her latest play Roxane was presented in November in A4 sounds and in April part of the Five Lamps Arts Festival in the Sean O'Casey Theatre. She successfully completed the international Borstingen ELEVEN residency in Germany in 2018. Where she devised, wrote and performed the physical theatre and clowning AndroGina experience.

She is the Co-Founder of Rather Gather an Inclusive Arts Collective aimed to promote visibility, inclusion and collaboration amongst artists.

### Commuters – Mind the Gap

*Every year on average in Ireland each commuter spend 28.2 minutes in public transport each way, which is 56.4 minutes a day, 282 minutes a week 12972 minutes a year. All that time is usually spent in a limbo between presence on the public transport and alienation from the place itself and the people around.*

*If you commute for an average of 40 years of your life, you would have spent with us 360 days. Mind The Gap.*

Imagine totally forgetting a whole year of your adult life. What did I miss?

This performance experience is set on public transport, how many little comedies and small dramas do we miss when we avoid being present? How many incredible things have happened around us, when we were to busy disappearing inside Technology and Social media? Or when we were just lost in our own thoughts, shielded by our own music in our own head-phones.

On the one hand, we can reach countless people with a tiny movement of our thumbs; on the other, we are losing the ability to look around while in a confined moving box. We are able to be in a small enclosed space with only a few people and lack the interest or ability to talk to them, stand up for them or for ourselves.

On public transport, we find people of all walks of life, any age, gender, nationality. Can it be a Russian Doll-Like representation of the bigger spherical transport carrying us around the sun? How are we treating it? How are we treating ourselves and others?

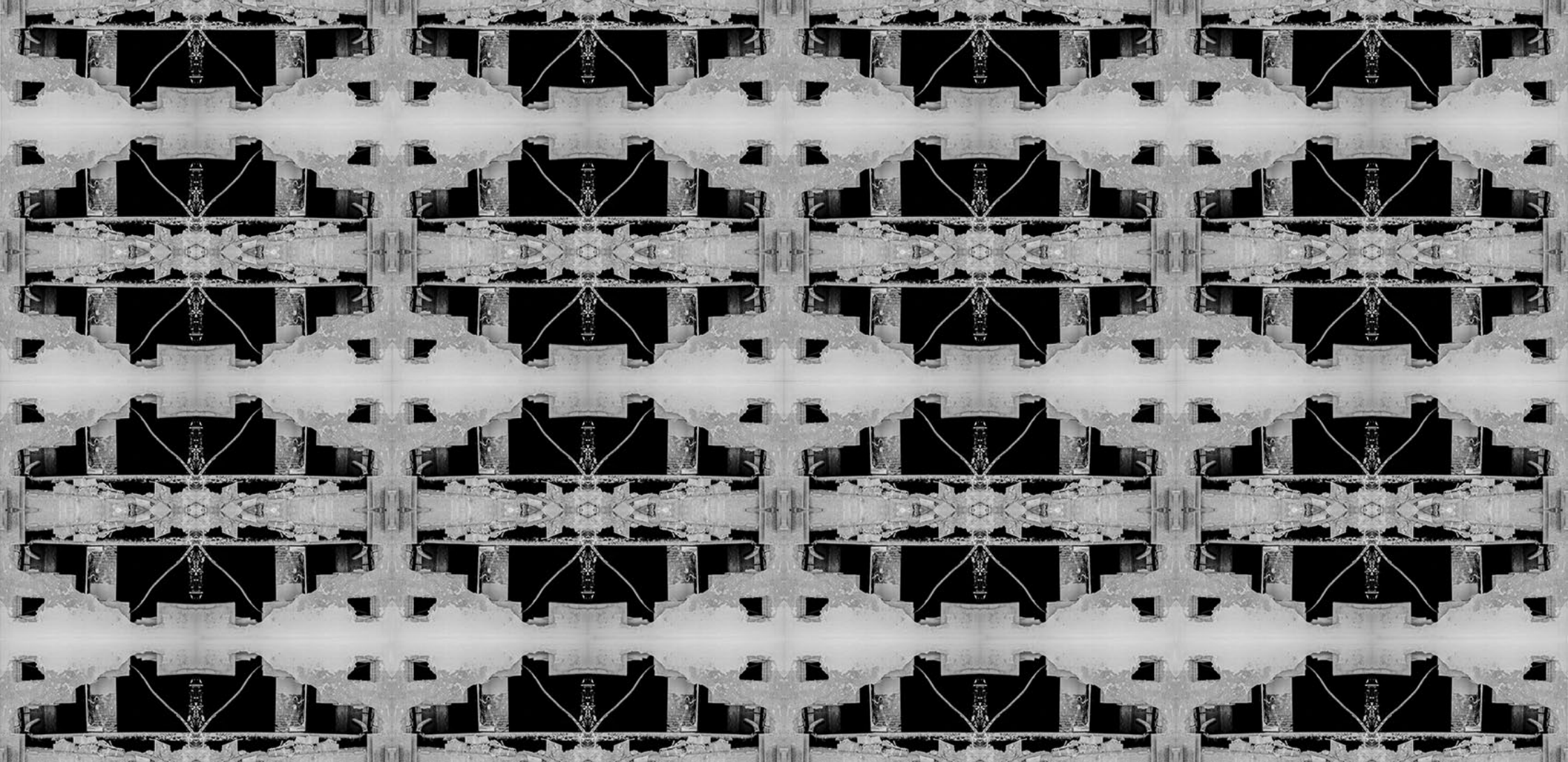
All the sketches presented are dramatisations of real-life events.

This is a theatre piece adapted for New Voices Of Ireland to a gallery performance. It counts on enormous support by the Rather Gather team, Set maker and Lighting Designer Conor McCague and incredible musician Ewa Gigon. The Director Romi Cruañas is the lyricist of the original song composed and arranged for it by Ewa: “Remember to live”. The performers collaborating on this project are from various backgrounds and levels of performing experience both in Ireland and abroad. Without their commitment and dedication, this piece would not have been possible. A special thanks to Olney Sao Paulo, Adriana Ribeiro, Glannino Montacuto, Marie Petitgenet, Marcello Fidelis and Karina Costa.

Commuters - Mind The Gap is developing slowly, the initial part of the script was put on the page last August during the residency in Eleven Kunstort Germany. Now it can still grow, become a full length theatre play or musical... the possibilities are endless.

If you are interested in supporting the project, seeing it grow and move or you would like us to try to add your incredible public transport experience dramatisation in the future feel free to get in touch during the exhibition or via your technological device... maybe while on public transport. What are you missing right now that is happening around you?





## NASRIN GOLDEN REPLICATION VISUAL ARTS, PHOTOGRAPHY

I am an Iranian visual artist residing in Dublin since 2012. My work has been presented in solo and group exhibitions around the world, including: Dublin, Tehran, Kuala Lumpur, and Vancouver.

My work is a reflection of who I am. It is self-exploration, based on emotions, sometimes beautiful, sometimes painful. To tell you what my work is about is challenging. Sometimes, it makes sense to me, often after years, only when I am looking back. Whatever wants to come out, comes out. It's raw. But it's real. I tried to fit into the world, the modern, contemporary, dysfunctional, normal world. It wasn't a good fit. I don't feel I belong. At least, that's how I sometimes feel. My work reveals this truth. Finding connection in life has been a rare event. Thus, whenever it has occurred, it feels like a fire has been lit within my soul, and it pours into my expressions. It's entirely an involuntary process. It just happens. I couldn't consciously create this work. It comes through me from a deeper part of my mind.

What is my identity? At one time, I believed my work would give me an insight into this question. But it hasn't. I don't know who I am. At least not in a definable, categorical way. If anything, my work has shown me that my attempts to find an identity are utterly pointless. It's a seemingly ever-changing mirage. Once I feel I've found it, it shape-shifts into something different and unexpected. It has shown me that I'm nothing, but simultaneously everything. My work has no point. But that's the point. It's an ode to the abstract and intangible. My work is not clear. But it is black and white. It has revealed both my persona and my shadow. My Id and my SuperEgo. My love and my hate. My need to hide and my desire to be seen. My longing for non-existence and my burning passion for life.

### Replication

The exploration of the self leads to the questioning of perception. Questions surrounding perceptions of one's identity are seemingly of a higher order to those of form in the world around us. But this is a fundamental premise which is questioned in the work. Forms are transformed here. Perspectives are altered. The

mundane is elevated, and the magnificent is manipulated. The hypothesis is that the mechanism for shifting perception may be universal. Perhaps there is no order of magnitude in difficulty. If one can change how they see form within the World, do they not also possess the capacity to change perceptions of self? Questioning how one is seen, and how one sees themselves, is a shared experience for the displaced, the new, and others. The work uses images from the past, and the longed-for, but is shaped by the experience of cultivating a new identity in the here and now. It takes what was known, familiar and understood, but recognises that it can never be seen the same way again. In this sense, it invites the observer to experience the unstable and unsettled perception of the displaced, willing or otherwise. Without the lived experience of processing one's assimilation, it invites the observer to consider what it feels like to have their sense of self, home and identity profoundly shaken.

The aesthetic nature of the work acknowledges structure, magnitude and beauty. The profundity of one's culture cannot be glimpsed without magnitude and scale. However, the work brings in images of the mundane and the everyday. They too are integrated. The once overlooked or under-appreciated is perhaps seen in a new light. It too has a place in this new perception. It offers hope that nothing need be discarded or thrown away. Nothing need be denied or disowned. All aspects of the self are welcomed and can create a new Gestalt of grace, dignity and beauty. Mirroring and duplication may also be noticed, in what is perhaps an attempt to replicate the identity of the observed and new. A new identity is not shaped by singular temporal experiences. Rather, it is shaped through a longer time-frame. One's previous self-perception is challenged again and again by the dominant and all-pervasive milieu. This does not happen instantaneously. It happens over time with seemingly relentless endeavour. It cares little for the readiness of the old self to let go and change in its own time. The old way of seeing is challenged with fervorous repetitively. The process is challenging yet refuses to be ignored or neglected.

In the end, the work remains true to beauty. The process of changing perceptions of form and self is demanding. Yet, it repays consideration. The work is an ode to the journey. The beauty and the truth of both the old and the new are celebrated. The underlying emotional experience is one of gratitude and hope.

Replication – photography, 150 x 90 cm

Visible Grey - mixed media, acrylic on canvas and collage, 140 x 85 cm

Untitled - mixed media, installation, 140 x85





## LEIA MOCAN

### PLASTIC PILLAR AND OTHER WORKS

### ZERO-WASTE RECYCLING ART INSTALLATION

RESTART is presenting humanity's life support system as commodities, inviting the viewer to reflect on a different perspective of the future of humanity.

The audio/video and sculptural installation "PLASTIC PILLAR" is created as a response to the biblical story presented in Genesis 19, based on its contemporary interpretation in the environmental context. The large scale installation was created exclusively with up-cycled plastic waste, emphasising the environmental consequences of "not looking back".

MIRROR: A PORTRAIT OF THE COMMUNITY, A PORTRAIT OF THE ARTIST. – The tryptic sculptural painting based installation is depicting the cultural journey of the artist and the documented process of transforming the city landscape with each object. "Originally from Romania, I am a Dublin based multimedia artist working In Photography, Sculpture, Art Installation, Art Performance and Painting. My work focuses on themes related to the environment. I studied Fine Art, oil painting for four years before transferring my studies to Business Administration and a Master's Degree in Banking and Capital Markets. After working in the corporate environment for the past nine years, I have decided to return to the Arts. I am a recent graduate (2019) of Griffith College where I've earned a BA in Visual Arts, Photography.

The photographic project included in the exhibition, REstART was created over a period of three years as a Conceptual Advertisement Campaign for three natural elements: AIR, WATER and SOIL. The premise of my project is built on the hypothesis that if we keep polluting the natural environment, these elements will be soon transformed in widely commercialized goods, sold with a long label and a corresponding price. By choosing to present humanity's life support system as commodities, simply allocating a price tag to the

respective elements, the viewer is presented with a different perspective of the future of humanity.

My work is to be a social critique of our consumerism-based society, an effort to engage the viewer in a reflection exercise and ultimately determine a change into the art consumer's behaviour. The aim of this body of work, is to challenge our mind-set and determine us to reflect at the difference between need and desire. In today's society, the consumerism culture and capitalist myth has distorted our perception of need, compelling us to buy in ever-greater amounts, generating waste which we are not capable to recycle. Consequentially, I am working exclusively with materials sourced from illegal dumping sites around the city or collected from my own waste, paired with natural elements creating a 100% environmentally friendly practice. The exhibition also displays my first large scale artwork, Plastic Pillar, created entirely from upcycled plastic materials was completed over a period of 9 months. My installation is developed based on the biblical figure of Lot's wife and refers to the story recounted in Genesis 19. As a direct result of her disobedience, she became a pillar of salt after looking back at Sodom, the city destroyed by God as a manifestation of divine justice. The human figure who refuses to look back at the carpet of waste left behind is forced to face the direct consequences of our behaviour. The latest research shows that we inhale up to 70 000 plastic microfibers from our clothing and indoor environment while we ingest up to 50 000 plastic microfibers from other sources containing plastic residue as bottled water, fish and seafood each year. Consequentially, the possibility of slowly transforming into a pillar of plastic drifts from the realm of myth to the realm of reality.

The installation Plastic Pillar includes an audio visual performance presenting the consequences of "not looking back", the direct repercussions of our destructive behaviour in relation to the natural environment questioning the survival of humanity.





## MIRJANA RENDULIC WHO AM I HAPPENING AND PERFORMANCE

Mirjana Rendulic is an actress, writer and drama facilitator of a Croatian origin based in Dublin. She holds a Diploma in Speech and Drama, Fetac Diploma in Theatre Studies, Higher National Diploma in Performing Arts, Gold Medal in Acting from London Academy of Dramatic Arts, Diploma in Drama Facilitation and Honours Degree in Drama from the University of Wolverhampton. Stage appearances include Tea in her one-woman show ‘Broken Promise Land’ (RTE and New York Radio Festivals silver medal winner). Other roles include: Kalena in Anything but Love with Joan Sheehy Productions at Belltable Arts Centre. Site-specific work includes a one woman show; which she co-devised with Wonderland Productions. Mirjana has acted in various RTE radio productions and featured in RTE television drama series. She can currently be seen in ‘Metal Heart’ a feature film by Hugh O’ Connor. Mirjana was an artist in residence with Laois County Council where she run summer drama schools and directed five youth theatre shows. She also devised a ‘Document’ with the Abbey Theatre Outreach Department and Migrants Rights Centre. Mirjana has been endorsed by BBC’s Writers room for her writing and is currently in pre-production of her two new full length plays.

### WHO AM I – Live Arts Project

My Live Art concept presented at Culture Night 2019 is an exploration of being re-created by spectators and given an idea of who I am by the society. I am passionate about a notion of perception and how our appearance symbolises who we are. For instance, people often tell me they can see when someone is Eastern European because of the clothes they wear.

I am asking audience to be artists as they will dress me, sculpt me and then give me written information about who I am. They will use own perceptions to write about me which I will then deliver as a speech.

With this, I will explore human nature and the way society tells us who we are supposed to be. When I entered Ireland as a migrant I became open to be made up as a new person.

This is a postmodernist communion piece. One of my influences is Yoko Ono who was involved in conceptual art. Yoko Ono emphasises the role of the audience and challenges passive viewership. For instance, in Cut Piece, the audience was asked to cut Ono’s clothes with scissors until she was left naked. The intention was to express the internal suffering of human beings whilst also questioning issues of gender and identity.

I have also been influenced by Marina Abramovic who explored the human condition and how far would human go when they have various objects to do as they please with a human body. Both artists advocate art of experience, in which an emphasis on audience interaction is crucial towards getting rid the world of the “dead” art found in galleries and institutions.

This performance represents a ‘symbolised matrix’ which means I will still be a person, not an actor.

### LOVE FROM FAR AWAY- a migrant monologue performance

My second piece is a short monologue inspired by my research on ethnicities in Ireland. The title of my research is ‘An examination of ethnicities with reference to traditionally excluded groups in modern and contemporary Irish theatre’.

The monologue was developed from an interview with an immigrant in Ireland in 2018. This piece examines a perspective of the ‘New Irish’ in Ireland. It explores identity and perception from an ethnic point of view. It is about a life of female breadwinner who has come to Ireland from Croatia to earn money for her family in Croatia. Her situation is somewhat comparable to the situation of the Irish characters who moved to the UK as described in a play Kings of the High Kilburn Road by Jimmy Murphy.

Kata, in Love from Far Away is at the start of her journey so her views on Ireland are positive and she is new to experiencing different cultures which she appreciates. Love From Far Away differs from The Kings of the High Kilburn Road because Kata does not feel stuck like characters in Murphy’s play do. Kata feels empowered by her move to Ireland. Kata is perceived as modern and successful in her move abroad. Yet, with the notion that the standard of living in Dublin is high, people with one income may still be perceived as part of a lower socio economic group. Still, the middle class in Ireland today is not characterised by financial status as there are those that fall into the middle class group and live on the breadline.

I have also discovered that characters depicted in the Irish theatre and TV are often under-developed as integration has not been present long enough. Audiences sometimes fear ‘the other’ which may be a reason why storylines about immigration are a few and between. Yet, in comparison to the Irish theatre canon in the 1980’ and 1990’s, Irish theatre has moved on and changed, because Irish plays are generally no longer about emigration. As the narratives have changed writers who tackle themes of immigration have the responsibility to keep those narratives relevant.

Kata is fighting the conflicting identity now, because of which she holds certain beliefs. This piece aims to open more doors for Irish and non Irish writers in Ireland to start penning stories of arrivals and positive integration which Ireland needs more of.





## **JOE RYAN**

### **LOCATIONS OF REGENERATION**

### **VIDEO INSTALLATION AND ETCHINGS**

Dr Joe Ryan holds a Doctorate in Fine Art for thesis entitled “Art, Institutions and Social Control”, graduated from University of East London with a distinction in M.A. Fine Art Printmaking, also holds M. A.s in Public Cultures and Digital Arts and Humanities. Exhibited in Mall Galleries, London, Saatchi Gallery London, RDS Dublin, Ulster Museum, Belfast, has had several solo shows in Ireland and the U.K. and exhibits regularly in Europe, U.S. and Canada.

Selected for several International Print exhibitions in Spain, New Zealand, China, Indonesia, Bulgaria. Commissions and collections include University of East London, Tsinghua University, Beijing, Shih-Chien University, Taipei, Vantan Institute of Design, Tokyo, Bunsai Art College, Tokyo, East China Normal University, Beijing, Limkokwing University of Creative Technologies, Kuala Lumpur, Nigata Technical University, Japan. Graphic Studio Dublin archive, Muskoka Arts and Crafts Inc., Ontario Canada, OPW, Dublin, Lahti Museum, Finland, Gallions Reach Primary school, London. Also has written articles on Fine Art for journals and books.

These works stem from several months of documenting, onsite drawing and filming of various locations of regeneration in Dublin and London. With the etchings, I capture a transient phase of both the old buildings and new buildings both existing on the same plane for a brief time before the latter obliterates the former and conveying the idea of architecture as power, where space becomes more valuable than people. In contrast, the filmed work concentrates on the destructive forces of regeneration and its effects on local communities and small businesses whereby they are ultimately forced out of areas and effectively conquered to create valuable new real estate for speculators. The projection forms an immersive installation which appropriates the structure of D-Light Studio's upper wall and ceiling to distort video in varying degrees and create illusion of being trapped within the technological process of regeneration.



## **CSILLA TOLDY**

### **BELFAST EXPOSED**

### **LITERATURE**

Csilla Toldy's poetry, short fiction and essays appeared in numerous literary magazines and e-zines. Her poetry collection Red Roots - Orange Sky was published by Lapwing Publications Belfast in 2013, followed by an anthology of short fiction, poetry and memoir with the title “The Emigrant Woman's Tale” in 2015 and “Vertical Montage” in 2018, which was launched at Dublin Literary Festival. Csilla's short story collection “Angel Fur and other stories” is forthcoming from Stupor Mundi Press, Fife. Csilla's video poems were screened at the Videoholica Video Art Festival in Varna, the Mix2 Conference of Digital Writing at Bath University, and at the Lighthouse Art Centre in Poole, UK, New Voices Ireland Series 5 in Dublin and at Belfast Film Festival. “Bussokusekika” was selected for the ZEBRA International Poetry Film Festival in Munster. “The Bloom Mystery”, her documentary researching the Hungarian origins of Leopold Bloom in Joyce's Ulysses was screened internationally.

[csillatoldy.co.uk](http://csillatoldy.co.uk)



The two film poems I created for New Voices Ireland Series 7 are based on my poems about Belfast.

Belfast Exposed is written in the voice of a newcomer, refugee or immigrant. The first impressions when you arrive in this city are the striking murals. The street art expresses fear, terror, anger, grief, political statement, but belonging and hope for the future, too. The two divisions mark their territories with an iconography that is important for them, commemorating the victims or perceived heroes of their shared past, often exposing their wounds inflicted by the Troubles. The alphabet of this city, its ABC, is peculiar. But IRA or UDF and UDA - are just meaningless letters for someone arriving from afar. For this film I asked a multitude of diverse people to read the poem and I used their voices to narrate the journey through the City. This is a collaborative, multi-tonal art work with many different accents. The film finishes with the image of the Rise sculpture by Wolfgang Buttress, symbolising unity, a coming together for a peaceful future. The words for Storm in East Belfast appeared in my mind when I was travelling from the south of Belfast to the North East. Samson and Goliath are the two cranes marking the abandoned shipyard. These fascinating monuments of urban memory are imposing, magnificent but also lonely and useless, expressing temporality. I finished the film with the image of the sculpture The Beacon of Hope, by Andy Scott. The soundscape was found on the street, too: buskers, seagulls, people, vehicles, clouds, the wind, all in motion.

Both films were shot on an iphone.

Camerawork by John C. Livingstone [john\\_livingstone\\_photo@instagram](mailto:john_livingstone_photo@instagram)

Music in Storm in East Belfast kindly provided by Daniel Botos <https://m.soundcloud.com/daniel-botos>

I would like to express my gratitude to the many people, friends, artists, writers and musicians who gave their voices for this project.



**INTERNATIONAL GUEST ARTISTS:  
WAITING FOR THE SUMMER'S RETURN ("WANN WIRD  
ES ENDLICH WIEDER SUMMER?")**

**DIRECTORS: MICHAEL SOMMERMEYER, BARBARA LUBICH**

**SCREENPLAY: BARBARA LUBICH**

**PRODUCER: MICHAEL SOMMERMEYER**

**CAST: BANDA COMUNALE**

**CINEMATOGRAPHY: MICHAEL SOMMERMEYER, BARBARA LUBICH**



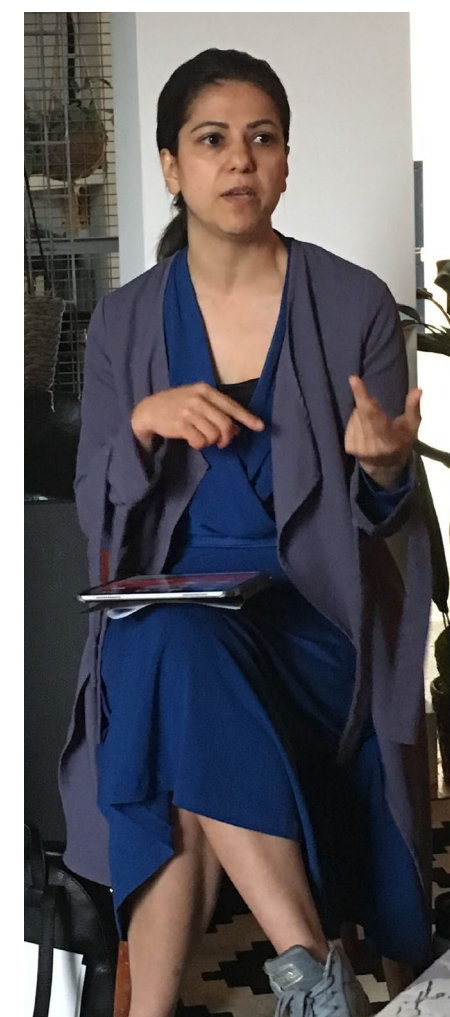


Waiting For The Summer's Return is a documentary about the importance of the band "Banda Comunale" founded by eleven Dresden musicians. Since the winter of 2014/2015, this activist, intercultural music band has been involved in anti-fascist actions such as the 'Swipe Out demonstrations', in which thousands of people came to Dresden to protest against the right-wing movement and symbolically swept Pegida away from the square.

The Banda Comunale has been active since 2001 as a socio-cultural project that brings together intercultural, professional and amateur musicians in Dresden to jointly create lively participation in urban culture and respectful togetherness.

The film follows less of a narrative or biographical thread - instead, it juxtaposes impressions of demonstrations, performances by the band in refugee homes or jam sessions. There are a variety of motivations in this project, just as diverse cultures and musical influences shape the brass sound of the collective.

Through their engagement against the right and thanks to their visits to meet with refugees in the camps, the Banda Comunale became rather Banda Internationale. Musicians from Syria, Palestine, Africa, Iran and Iraq now play in the band, which has roughly twenty different members. Together, they reinterpret 'folk music', mixing the sound of the Arabic string instrument Oud with electric guitars, trombones, percussion and Afghan singing. German songs are also presented, especially by Ezé Wendt, the guitarist from Burkina Faso, who has studied the German hit Waiting For The Summer's Return in his homeland.



## NEW VOICES OF IRELAND 2019 PARTICIPATING ARTISTS SHARE THE EXPERIENCE

"I enjoyed the accents and voices of my fellow participants on this workshop. "Accent" is a common theme we all share. Monika noted: "As a migrant you lose everything, but not your accent." Yet, our voices have to be heard and we are nothing if we cannot give a voice to our thoughts and feelings. Inclusiveness means that you have to open your ears and hearts to understand us. It might take a little effort, but it's worth it. The New Voices programme gives me an opportunity to be "heard" as a migrant artist and I am grateful for the experience."

**-Csilla Toldy, poet**

"This was a wonderfully informative event where I met fellow migrant artists and community workers, who shared the same purpose, ie. bringing the idea of diversity closer to the Irish mindset. It was important to find out about funding opportunities for migrants and EU funding for individual artists. I felt empowered and supported after the event."

**-Csilla Toldy, poet**

"Having the opportunity to meet and collaborate with artists from a multicultural background, helped me to understand that my struggles can be overcome. They are the living proof that artists from a diverse cultural background can integrate in the local art scene and develop successful practices. I consider New Voices of Ireland being the launching pad of my artistic endeavour as since I was accepted in this program a world of opportunities unlocked."

**-Leia Mocan, visual artist and activist, zero-waste art**

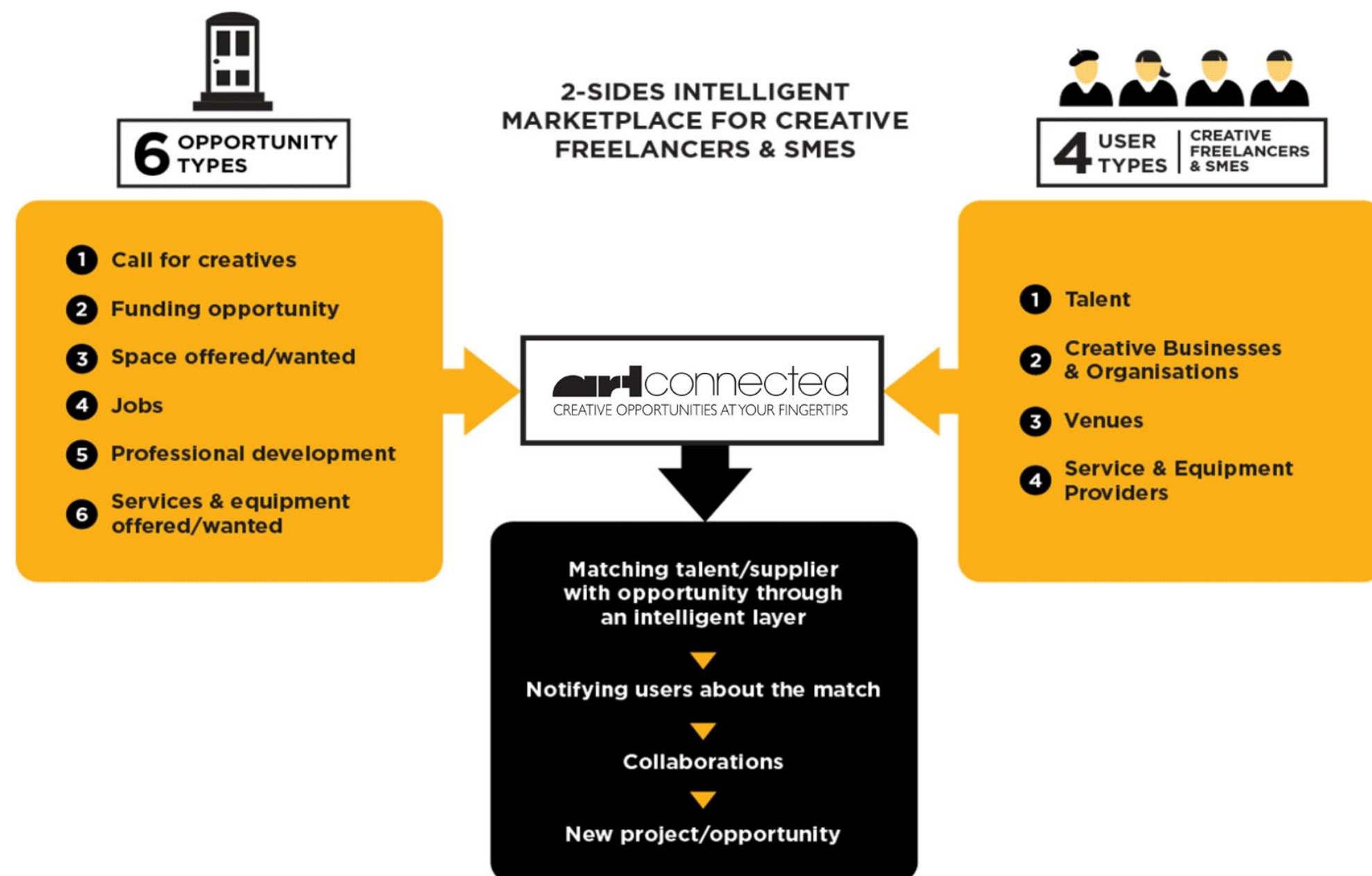
"The workshops provided an opportunity to meet with other artists and also an insight into their work. The meetings also established a valuable dialogue for discussing ideas and fostered a collaborative approach to utilising the potential of the D-light exhibition space.

I found the studio visits beneficial as it gave everyone the chance to troubleshoot any potential problems in installing their work, but also provided a space to experiment with using the venue more effectively.

The workshops also provided me with time to test out different possibilities for projection within the space as I would be creating an immersive installation which incorporated the building's architecture. This allowed me time to work out angles, positioning of projector, the interaction of shadows and distortions on the ceiling rafters and also the timing for natural light."

**-Joe Ryan, visual artist**





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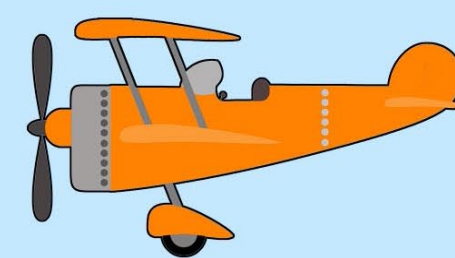
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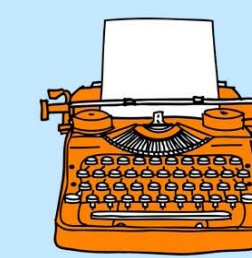
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